

THE **AFM** **DAILY** **No 5** **NOVEMBER 4, 2012** *Hollywood* **REPORTER**

THR.COM/AFM

LARA JEAN CHOROSTECKI JEFFERSON BROWN KRISTINA PESIC CLIFF SAUNDERS AL SAPIENZA AND COLIN MOCHRIE

HE LIES, HE KILLS,
BUT OTHER THAN THAT,
HE'S PERFECT!

PLEASE KILL MR KNOW IT ALL

ROAD CHILD FILMS AND BREAKTHROUGH ENTERTAINMENT PRESENTS PLEASE KILL MR. KNOW IT ALL
LARA JEAN CHOROSTECKI JEFFERSON BROWN KRISTINA PESIC CLIFF SAUNDERS AL SAPIENZA
CASTING BY STEPHANIE GORIN C.S.A., C.D.C. MUSIC BY COLIN LINDEN EDITED BY MICHAEL P. MASON PRODUCTION DESIGNER ZAZU MYERS DIRECTOR OF PHOTOGRAPHY PASHA PATRIKI C.S.C. EXECUTIVE PRODUCER BRIAN FELDMAN
WRITTEN BY SANDRA FELDMAN DIRECTED BY SANDRA FELDMAN & COLIN CARTER
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THIS FILM IS NOT YET RATED



AFM SCREENING **NOVEMBER 4TH 7PM**
THE FAIRMOUNT 1

CAMELOT ENTERTAINMENT

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SCREENING:
TODAY @ 1:00PM
IN FAIRMONT 3



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THE *Hollywood* REPORTER

NOVEMBER 4, 2012

BREAKING NEWS

Momentum Grabs Fairy Tale-Horror Title *The Good People*

Empress Road Pictures Takes Tom Sizemore's *Remnants*

Jinga Sells Banned Brit Film *The Bunny Game* to Japan

SEE THR.COM/AFM FOR FULL STORIES

AFM
No. 5

Pacino-Renner's *Imagine* Goes Global

By Scott Roxborough

AFM BUYERS ARE DARING to *Imagine*, as Mister Smith Entertainment locked down multiple territories for the new drama starring Al Pacino, Jeremy Renner and Julianne Moore.

Mister Smith — the production and sales joint venture launched this year by ex-Summit Entertainment executive David Garrett and German mini-major Constantin Film — sealed deals for *Imagine* with eOne for the U.K. and Benelux, with Roadshow Films for Australia/New Zealand, TF1 for France, Nordisk for Scandinavia, Mediapro for Eastern Europe, Imagem Filmes for Latin

CONTINUED ON PAGE 6

Myriad's *Relanxious* Moves Forward

By Pamela McClintock

THE RELATIONSHIP COMEDY *Relanxious*, starring Olivia Wilde and Jason Sudeikis, is moving forward.

Myriad Pictures said Saturday it is shopping the Allegiance Theater project to foreign buyers at AFM after picking up international rights.

Christopher Storer will direct from his original script.

Wilde stars as the anxiety-ridden Barrett, who takes up with an agoraphobic, (Sudeikis). The two engage in a courtship over the phone, discussing the dates they would go on if their phobias didn't stand in the way. As the fantasies develop, the two must decide if they can put aside their fears to find real-life romance.

The Allegiance Theater's Daniel Dubiecki (*Up in the Air*,

CONTINUED ON PAGE 6

Will China's New Regime Embrace Hollywood?

As a new leader is installed in China and an election looms in the U.S., film executives hope recent progress between the two industries will continue By Clarence Tsui

BY THE WEEK'S END, XI Jinping will have been anointed China's new leader, while the White House will have gone to Barack Obama or Mitt Romney, both of whom have spent the past few months pledging to take measures to counter increasing Chinese clout in the global economic arena.

While political analysts are at pains to offer their views about how changes in Beijing and Washington

might affect international geopolitics, AFM attendees appear to be more sanguine about their future, saying the development of Sino-American co-productions and the opening up of the Chinese market will not be affected by the changing of the guard on both sides of the Pacific.

"There will be a lot of support as [the Chinese authorities] have placed a lot of emphasis on the media business," said Ying Ye, managing director of production and

distribution shingle Easternlight. "Eventually they will open up more — that's why Xi Jinping came to the U.S. and made the announcement earlier," she added, referring to Xi's announcement of the increase in China's foreign film quotas from 20 to 34 while on a visit to Los Angeles in February.

Ye's optimism is based on how top-ranked Chinese politicians are slated to appear at the Beijing

CONTINUED ON PAGE 6



Cooper and Lawrence shine as wounded souls attempting to start over.

AFI REVIEW

Silver Linings Playbook

Bradley Cooper and Jennifer Lawrence expand their range in David O. Russell's winning comedy romance about two people struggling to rebuild their lives By David Rooney

WHILE DAVID O. RUSSELL'S FORAY INTO conventional drama with *The Fighter* was a richly satisfying knockout, it's a joy to see him back in the off-kilter comedy realm with the wonderful *Silver Linings Playbook*. Cheerfully yet poignantly exposing the struggles, anxieties, disorders and obsessions of

ordinary people, this is a film as odd as it is charming. It brings out the best in a superlative cast led by Bradley Cooper and Jennifer Lawrence, both showing unexpected colors.

Adapted by Russell from Matthew Quick's well-received 2008 novel, the comedy in many ways recalls the director's early brush with a screwy family, *Flirting With Disaster*. And Pat Solatano (Cooper) is a similarly driven central character to the one played by Ben Stiller in that 1996 film, just quite a bit more unstable. There's a degree of dysfunction in almost all the characters here, but this comes off as the affectionately

CONTINUED ON PAGE 14

Legend of Sarila Sells to Multiple Territories

By Scott Roxborough

CINEMA MANAGEMENT Group has sold 3D animated feature *The Legend of Sarila* to multiple international territories, signing deals at AFM with Germany's Telepool, Luxor in Russia and Israel's 5 Star Pictures.

Directed by Nancy Florence Savard (*The Legend of the Christmas Tree*) of 10th Ave Productions, *Sarila* follows three young Inuits who set off to save their clan from being destroyed by a evil shaman.

The voice cast includes Christopher Plummer, Rachelle Lefevre (*Twilight*) and Canadian pop star Elisapie Isaac.

CMG closed multiple deals for *Sarila* ahead of AFM, signing with Front Row Entertainment for distribution in the Middle East, Associated Euromedia for Turkey and Talent Epitome for China.

Sarila is in postproduction, with Eric Lessard (*Madagascar*) acting as animation supervisor. **THR**

Amour, Shame Lead EFA Noms

Michael Fassbender, Gary Oldman, Kate Winslet and Mads Mikkelsen among acting contenders By Scott Roxborough

FOR EUROPE, IT'S ALL ABOUT love and shame.

Michael Haneke's Oscar hopeful *Amour* — a tale of love, suffering and death — and Steve McQueen's sex-addiction drama *Shame* lead the nominations for this year's European Film Awards.

Amour received six EFA noms, including for best European film, best European director and in both lead acting categories for Emmanuelle Riva and Jean-Louis Trintignant. *Shame*, snubbed by the Oscars this year, picked up five nominations, including in the film, directing and screenplay categories. Michael Fassbender was nominated in the best European actor category for his harrowing depiction of a man consumed by his cravings.

Fassbender will be going up against an all-star acting contingent at this year's EFAs, including Frenchmen Francois Cluzet and Omar Sy, jointly nominated for their starring roles in box-office hit *The Intouchables*; Gary Oldman for



Shame with Fassbender landed five noms, including best film, directing and screenplay.

his Oscar-nominated performance as George Smiley in *Tinker Tailor Solider Spy*; and Danish actor Mads Mikkelsen for his role as a man falsely accused of child abuse in Thomas Vinterberg's *The Hunt*, a performance that won Mikkelsen the best actor trophy in Cannes.

In the best European actress race, Kate Winslet received a nom for her performance in Roman

Polanski's *Carnage* and will be going up against Germany's Nina Hoss, nominated for *Barbara*; Austrian Margarethe Tiesel for Ulrich Seidl's *Paradise: Love*; and Emilie Dequenne of Belgium, nominated for Joachim Lafosse's *A Perdre la Raison*, the role that won her the Un Certain Regard acting nod in Cannes in May.

CONTINUED ON PAGE 6

AFM Panel Optimistic About Indie Future

Industry vets encourage aspiring filmmakers to focus on content, not film sales By THR Staff

IT'S THE MATERIAL, STUPID!" That was the takeaway message from Saturday's AFM panel featuring acclaimed producer Bonnie Curtis (*Saving Private Ryan*, *Albert Nobbs*) and writer-director Victor Levin (*Mad Men*). In an hour-long conversation with *THR* international editor Scott Roxborough, the two discussed the primary importance of knowing what story you want to tell and not trying to make a project more "market compatible."

In a refreshing and at times inspiring rebuke to the talk of market share, international presales, soft money and digital release strategies that tends to dominate AFM, the industry veterans gave aspiring filmmakers reasons to be optimistic about the art of the indie business.

"There are projects, material, that is suitable to a studio system, where it doesn't matter if it gets rewritten and chopped up," Levin said. "But if you have something that is so specific, so particular, you should stick to your guns and not compromise."

Added Curtis, who worked for years in the studio system as a producer for Steven Spielberg before moving into independent filmmaking with the Oscar-nominated *Albert Nobbs* and the upcoming *Look of Love*,

starring Robin Williams: "I think we are in a very interesting time because while the studios aren't making serious films for adult audiences, there is still a huge demand for these movies and — if you can make them for a price — great opportunities."

Curtis pointed to her new project, the comedy-tinged romance *5 to 7*, starring Diane Kruger and Anton Yelchin — which Levin wrote and will direct and which Lisa Wilson's *The Solution* is selling worldwide at AFM — as an example of how creative financing can get movies made that never would work in a studio system. In addition to traditional indie financing using presales and soft money. Curtis secured a large chunk of equity to make the movie from private investors in Texas who had never put money into a film before.

"It actually goes back to when we were trying to get *Albert Nobbs* made and we knocked on every door in this town and couldn't get the movie financed," Curtis recalled. "On somebody's suggestion, I went to Texas, where I'm from, and took (*Albert Nobbs* star) Glenn Close. After three days, we had our money, and the people who didn't invest in that movie invested in our new one." **THR**

UFO Lands at Marco Polo/IPA

By Clarence Tsui

MARCO POLO HAS acquired French rights to the extraterrestrial thriller *UFO*, and IPA secured distribution for Thailand and Vietnam.

Starring Sean Brosnan (son of former 007 Pierce), Bianca Bree (daughter of Jean-Claude Van Damme, who has a cameo in the film), Justin Glover (no relation to Danny) and Sean Pertwee, the film chronicles the showdown between Earthlings and a giant spaceship hovering above them.

The film will be released in December in the U.K., where it is repped by Revolver. Deals struck at the Toronto International Film Festival in September include Presidio (Japan), Star Alliance (China), Telepool (Germany), Eagle Films (Middle East) and SPI (Eastern Europe and Turkey). **THR**

SCREENING TODAY
@ 5:00pm Fairmont 4



JASON MEWES

WILLIAM SADLER

SILENT BUT DEADLY

AXE

PITCHFORK

SCYTHE

MACHETE



For More Information Come See us at Loews Suite #205
or email info@doubledutchmedia.ca
trailer @ www.doubledutchmedia.ca/silent-but-deadly



Schweiger wrote, directed and produced *Guardians*.

Asian Buyers Hot for Til Schweiger's *Guardians*

By Scott Roxborough

GUARDIANS, THE NEW film from German superstar Til Schweiger, has generated interest in, of all places, Asia, with Far East buyers scrambling to secure the action drama for their respective territories.

Wolfgang Wilke of sales outfit Action Image, which is representing *Guardians* worldwide outside of German-speaking Europe, Russia and Eastern Europe, said he has received multiple offers from China, Korea and Japan for the film.

Schweiger wrote, directed, produced and co-stars in *Guardians*, playing an Afghan war veteran and police operative who is assigned to protect the only witness in a gangland killing. When he discovers the mob also has informants within the police department, he goes out on his own, on the run from both the mafia and the authorities.

Warner Bros. released the film in Germany, where it has grossed \$7 million so far. A Company will bow the film in Russia and is handling its release across Eastern Europe. Wilke said *Guardians* also has drawn interest in continental Europe and that he expects to sign a French deal for the picture shortly. **THR**

THR.com

To download a PDF of the *The Hollywood Reporter's* American Film Market, go to: THR.com/AFM.

The 2012 AFM Poster Awards

THR pays tribute to the most amusing and over-the-top promotional materials from the fifth day of the market



MOST IN NEED OF A CATCHY TAG LINE *Bubblegum and Broken Fingers*

Is this a Lifetime movie directed by Robert Rodriguez? This poster appears to be going for "quirky indie dramedy with a feminist edge" but instead lands somewhere between *On the Road With My Two Moms* and *Sisterhood of the Traveling Machine Gun Pants*. And what's with the bubblegum? It's hard to say because there's no tag line. May we make a suggestion? How about: "The biggest little city in the world is about to get popped." Something to chew on.



WORLD'S LEAST ANGRY-LOOKING CHILD *Angry Kid*

Believe me, we know angry kids. We've lived with angry kids, we've had angry kids over for dinner — hell, we *were* angry kids. But this little sweetie from Emperor Motion Pictures' new film doesn't even appear miffed. Well, he might be a tad dismayed about Mom dressing him up like a bowl of Skittles before he heads to the arcade aims for a new high score on Dance Dance Revolution.



BEST (OR WORST) USE OF TRAILER PARK MINIMALISM *White Trash Christmas*

As white as a Christmas snow, the key art for this future holiday perennial manages to say so much with so little. We're guessing Uncle Cletus won't be the only one in this house stumbling drunk by noon on Christmas Eve. Of course, the big question is, how is that wee sprig supporting that full generic beer?



THE GEORGE BURNS AWARD FOR RELIGIOUS COMEDY KEY ART *3 Blind Saints*

We're as nostalgic about the '70s and '80s as anyone so this poster for FilmWorks Entertainment made us all wistful, recalling those George Burns *Oh, God!* films. Everything from the "jokey" halo and devil-tail font to the trio of wily, no-good con-men with (you can be sure) hearts of gold, recalls a simpler time: when a poster with two white guys, a skeptical black guy and a random church in the backdrop was a guarantee of wholesome hilarity.

Fortissimo Grabs Bergdorf Goodman Doc

By Clarence Tsui

FORTISSIMO FILMS HAS sold Japanese distribution rights for a documentary about New York store Bergdorf Goodman to Showgate Japan.

Set for release Stateside in mid-2013, *Scatter My Ashes at Bergdorf's* features interviews with the store's fashion director Linda Fargo, as well as fashion world heavyweights such as Karl Lagerfeld, Christian Louboutin, Manolo Blahnik, Marc Jacobs and Vera Wang.

"It's wonderful to find such an enthusiastic and passionate distributor in Showgate to bring this fun, classy and very entertaining iconic fashion powerhouse to the Japanese audience," said Fortissimo's executive vp sales and acquisitions Winnie Lau, who inked the deal with Showgate's Chizu Ogiya. **THR**

eOne Goes For Genre Title *Stung*

By Scott Roxborough

ENTERTAINMENT ONE (eOne) has scooped up rights across its international footprint for *Stung*, a monster film involving giant wasps that XYZ Films (*The Raid: Redemption*) and German group The Rat Pack (*The Wave*) will co-produce.

The Canadian mini-major has rebought *Stung* for the U.K., Canada, South Africa and Scandinavia from Celluloid Nightmares, the international sales alliance between Celluloid Dreams and genre specialist XYZ.

Benni Diez, a visual supervisor on Lars von Trier's *Melancholia*, will direct *Stung* in his feature debut. The film, scripted by Adam Aresty, is set at a fancy garden party that turns into a nightmare after a swarm of wasps mutate into giant, buzzing killing machines. It's up to two catering staffers, Paul and Julia, to rescue the guests and save the day.

Stung is set to begin shooting in Europe in the spring. **THR**

SCREENING TODAY

@ 3:00pm – Criterion 3



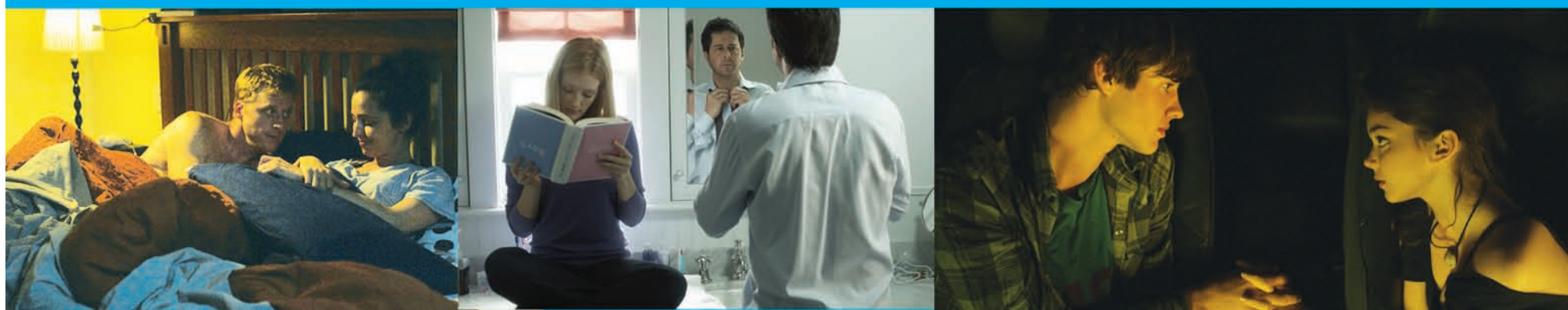
Pamela ADLON
David ARQUETTE
Aaron ASHMORE
Moon BLOODGOOD
Julie BOWEN
Connie BRITTON
Sarah HYLAND

Jennifer FINNIGAN
Tim GRIFFIN
Steve HOWEY
Leila Charles LEIGH
Jason MANTZOUKAS
America OLIVO

Jennifer JOSTYN
Leah PIPES
Matt PROKOP
Jonathan SILVERMAN
Gregory SMITH
Alan TUDYK

IT TAKES
MORE THAN SEX
TO MAKE A BABY

CONCEPTION



Also today @ 2:30pm (AFM Studio): “CONCEPTION”

A conversation with writer/director Josh Stolberg, and stars Jonathan Silverman and Pamela Adlon



For More Information Come See us at Loews Suite #205
or email info@doubledutchmedia.ca
trailer @ www.doubledutchmedia.ca/conception

China

CONTINUED FROM 1

launch of Easternlight's upcoming internationally co-produced period action epic — which is described by company executives as “*Game of Thrones* meets *Crouching Tiger*,” and will feature A-list Hollywood and Chinese actors — on Nov. 15.

Taking place just a day after the end of the 18th National Congress of the Chinese Communist Party, during which the country's new leadership will be officially installed, the event could be seen as the authorities' endorsement of multinational projects involving investment and expertise from both China and Hollywood.

The Bait is a good example: an Australia-Singapore co-production repped by Easternlight's parent company Arclight, the film has been making waves at the Chinese box office the past week, grossing more than \$24 million since its release on Oct. 12, according to an announcement by Chinese distributors Yunnan Film Group.

“It's necessary for the [Chinese] film industry to increase its collaborations internationally,” said Zhou



The Australia-Singapore co-prod *The Bait 3D* has taken in \$24 million since its release on Oct. 12.

Tiedong, president of Chinese Film Promotion International, a non-governmental organization which receives backing from China's State Administration for Radio, Film and Television (Sarft).

While doubts have been raised about the Chinese government's intentions in tightening its control over international co-productions, Zhou said the Chinese system is malleable enough for foreign producers to navigate.

“If the doors are not open enough, why not jump on through the open

windows?” he said.

Meanwhile, Chinese and U.S. executives are equally confident that the presidential candidates' critical discourse against China will not result in changes to long-term relationships between film industries of both countries.

“It's just rhetoric,” said an American executive, who talked to *THR* on the condition of anonymity. “Either Obama and Romney would lean towards the center when he gets elected. And it seems like it's China holding the keys anyway.” **THR**

EFA Noms

CONTINUED FROM 2

In the best European film category, the EFA noms include several Oscar contenders, among them France's *Intouchables*; *Barbara*, from German director Christian Petzold; and the Italian drama *Caesar Must Die*, winner of the Golden Bear in Berlin this year. Vinterberg's critically acclaimed *The Hunt*, also a best European film nominee, is a rarity in that it isn't Denmark's official Oscar candidate, that honor going to the period drama *A Royal Affair*, which, coincidentally, also stars Mikkelsen.

Completing the best European director nominees are Vinterberg, *Caesar Must Die* helmers Paolo and Vittorio Taviani and Turkish auteur Nuri Bilge Ceylan (*Once Upon a Time in Anatolia*).

Vinterberg also picked up a best European screenplay nomination for his *Hunt* script, co-written with Tobias Lindholm; Haneke was nominated for his script to *Amour*; Roman Polanski and Yasmina Reza for *Carnage* and Olivier Nakache; and Eric Toledano for *Intouchables*. Romanian director Cristian Mungiu completes the best screenplay nominees for his script to *Beyond the Hills*.

In the technical categories, *Shame*, *Amour*, *Tinker Tailor Solider Spy* and *Once Upon a Time in Anatolia* all received nominations for best cinematography, as did Aleksandr Sokurov's *Faust*.

A Royal Affair, *Faust* and *Tinker Tailor Solider Spy* are the three nominees in the best set design category, while nominees for the best film music are *Tinker Tailor* composer Alberto Iglesias; *A Royal Affair*'s Cyrille Aufort and Gabriel Yared; George Fenton, who wrote the music for Ken Loach's *The Angel's Share*; and Francois Couturier, nominated for his score to Andrea Segre's *Shun Li and the Poet*. **THR**

BEST PICTURE NOMINESS



Amour (Love)
Austria/France/Germany
Written & Directed by: Michael Haneke
Produced by: Margaret Menegoz, Stefan Arndt, Veit Heiduschka & Michael Katz



Barbara
Germany
Written & Directed by: Christian Petzold
Produced by: Florian Koerner von Gustorf & Michael Weber



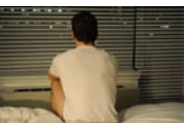
Cesare Deve Morire (Caesar Must Die)
Italy
Directed by: Paolo & Vittorio Taviani
Written by: Paolo & Vittorio Taviani, in collaboration With Fabio Cavalli
Produced by: Grazia Volpi



The Intouchables
France
Written & Directed by: Olivier Nakache & Eric Toledano
Produced by: Nicolas Duval Adassovsky, Yann Zenou & Laurent Zeitoun



Jagten (The Hunt)
Denmark
Directed by: Thomas Vinterberg
Written by: Thomas Vinterberg & Tobias Lindholm
Produced by: Morten Kaufmann & Sisse Graum Jørgensen



Shame
U.K.
Directed by: Steve McQueen
Written by: Steve McQueen & Abi Morgan
Produced by: Iain Canning & Emile Sherman

Imagine

CONTINUED FROM 1

America, Pioneer in the Philip-pines and United King for Israel.

The directorial debut of Dan Fogelman, the screenwriter behind *Crazy, Stupid, Love* and animated features *Bolt* and *Tangled*, *Imagine* focuses on Danny Collins (Pacino), an aging musician who finds an old letter written to his 19-year-old self by John Lennon and is inspired to change his life and try to reconnect with his biological son (Renner).

Imagine originally was set up with Warner Bros. but now is being independently financed by Shivani Rawat and Nimitt Mankad's Inimitable Pictures via a film fund backed by 5 Hour Energy founder Manoj Bhargava.

Denise Di Novi (*Batman Returns*; *Crazy, Stupid, Love*) Jessie Nelson (*I Am Sam*) and Mankad (*Today's Special*) will produce, with Rawat as executive producer.

Mister Smith Entertainment is handling international sales for the film with WME Global taking on U.S. sales tidies.

Imagine is in preproduction and set to begin filming late April or early May. **THR**

Myriad

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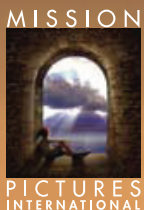
Juno) is producing with Myriad president-CEO Kirk D'Amico.

Brie Larson (*21 Jump Street*, *Scott Pilgrim vs. the World*) and Fred Armisen (*Portlandia*, *Saturday Night Live*) are attached to co-star.

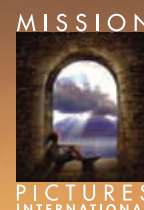
“Through Chris Storer's highly original script and the wonderful chemistry of Olivia Wilde and Jason Sudeikis, we get to go on fantasy dates all over Chicago,” D'Amico said. “It is going to be the perfect way to experience Chicago.”

Added Dubiecki: “The film is Storer's love letter to his hometown and a throwback to classic relationship comedies from greats like James L. Brooks and Cameron Crowe.”

The Allegiance Theater's slate also includes the upcoming *Money Monster*, directed by Jodie Foster and being sold at AFM by IM Global, and Kristen Bell comedy *Dance of the Mirlitons*. **THR**



AFM 2012

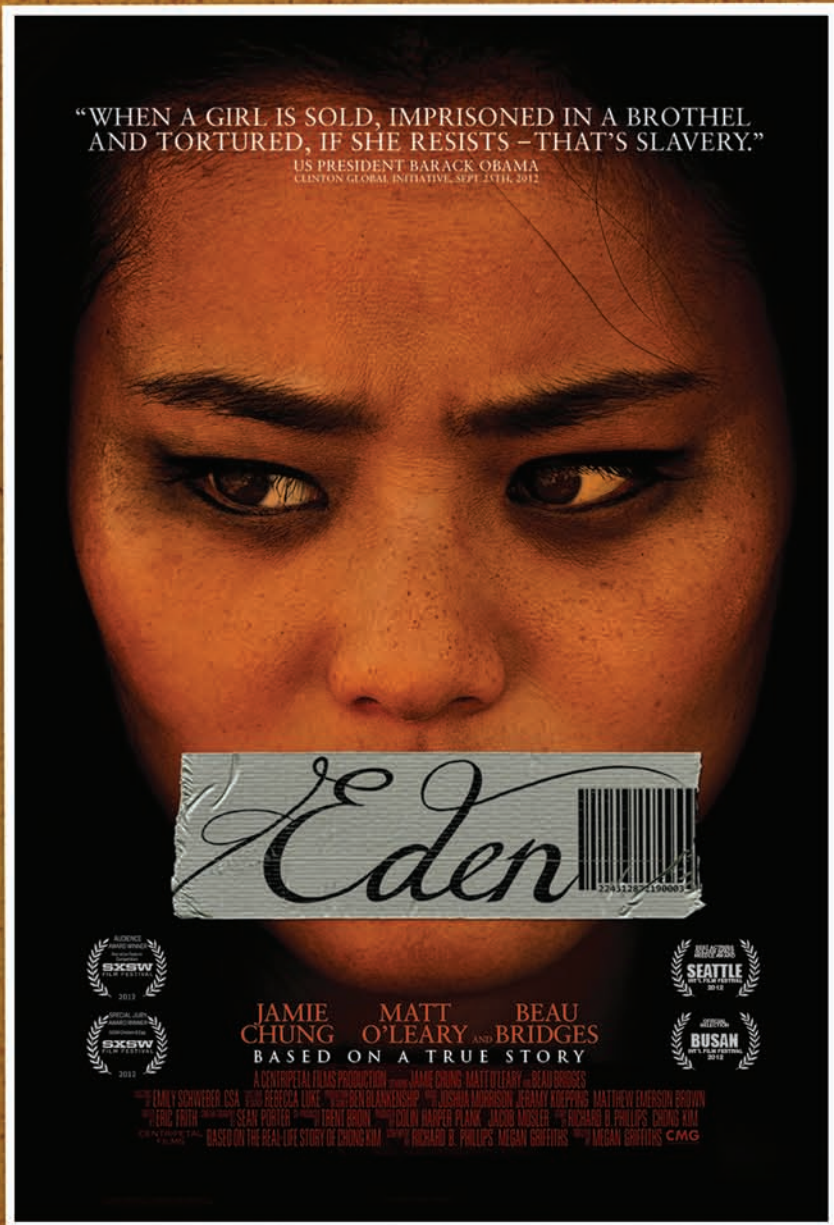


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Mission Pictures INTERNATIONAL • AMERICAN FILM MARKET 2012
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Chevonne O'Shaughnessy Mobile: 818.355.1083 • www.missionpicsintl.com

CMG presents at AFM 2012

CINEMA MANAGEMENT GROUP



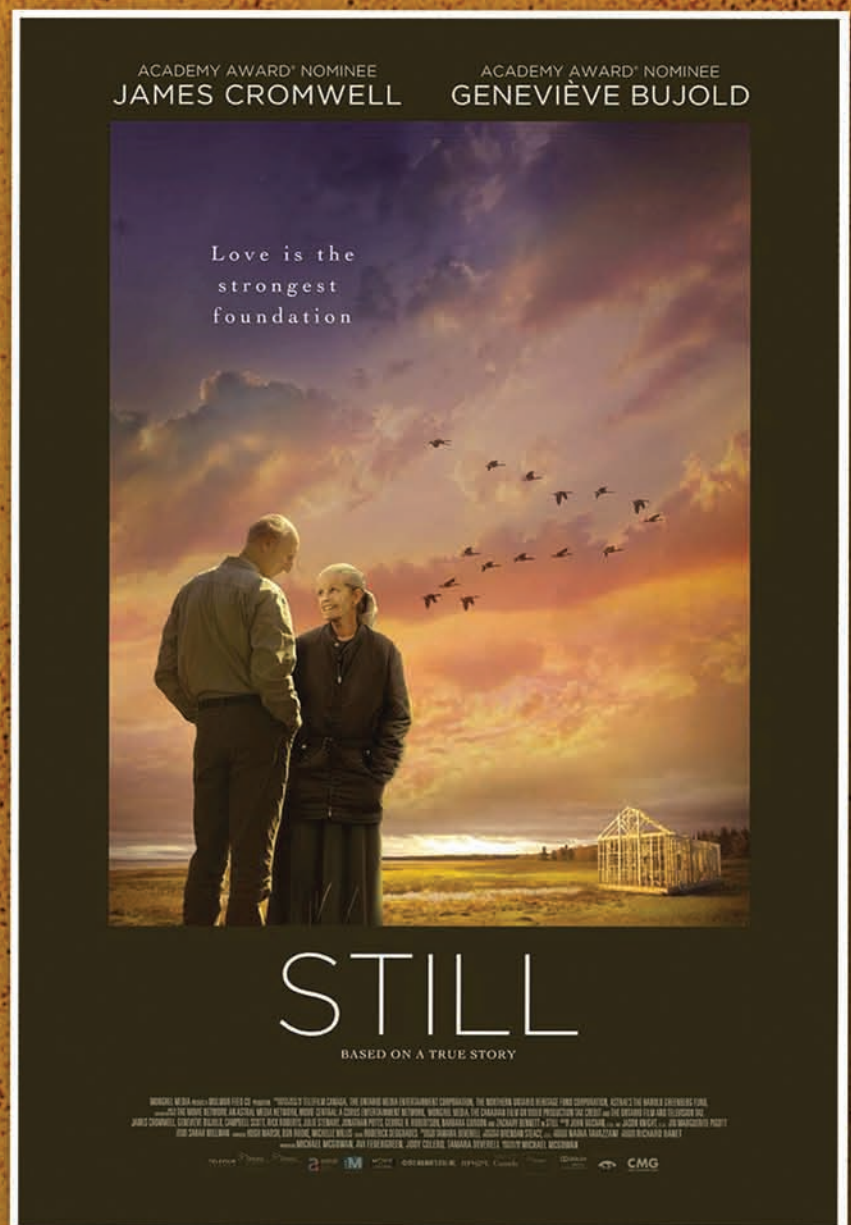
EDEN

A young girl, abducted and forced into prostitution by human traffickers, joins forces with her captors in a desperate attempt at survival.

FINAL SCREENING TODAY!

Sun Nov. 4th - 1:00PM

Ocean Screening Room



STILL

The compelling true story of a man who faces jail time when he sets out to build a more suitable home for his wife.

FINAL SCREENING TODAY!

Sun Nov. 4th - 3:00PM

Ocean Screening Room

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CHRIS BIALEK
SALES: +1.310.424.0362

COME SEE US
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SUITE 530

DENÉ ANDERBERG
VP SALES: +1.541.890.4701
DANIEL BORT
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CINEMA MANAGEMENT GROUP

11/3/12 6:04 PM



LE VISION PICTURES CEO

Zhang Zhao

China's reigning renaissance man (he has degrees in information systems, philosophy and filmmaking) discusses marketing *Expendables 2*, harnessing the Internet and the importance of trust By Clarence Tsui

ZHANG ZHAO IS ARGUABLY the Chinese film industry's most celebrated entrepreneur. As CEO of the year-old distribution-driven Le Vision Pictures, he helped steer *The Expendables 2* — in which the company is a co-investor — through two consecutive top-grossing weeks in China, culminating in box-office grosses of more than \$54 million. And that was his second such feat in 2012: Le Vision also was behind the chart-topping fortnight enjoyed by the Hong Kong-mainland Chinese suspense thriller *The Bullet Vanishes* (which Emperor Motion Pictures is reping at AFM).

But Zhang, 50, began his career making films rather than delivering: After studying information systems then philosophy at home, he went to New York for a doctorate before bolting to study film at Philadelphia University. He made two short films before returning to China to take a job at the Shanghai Film Studio. In 2001, he joined the government to oversee production of feature films promoting China's image overseas.

Joining Enlight Media in 2004 was a turning point. Zhang began producing films (his first project was the Hong Kong co-production

Confession of Pain, directed and produced by the *Infernal Affairs* team and starring Tony Leung Chiu-wai) and then successfully streamlined the company's distribution channels, a strategy he is now employing with Le Vision. In between meetings at AFM, Zhang sat down with *The Hollywood Reporter* to discuss his latest success — and his early adventures in the U.S.

What do you think is the key to the success of Le Vision's distribution of *The Expendables 2* in China?

We have the most advanced and effective marketing and distribution system in China. We have a very localized system: China has so many cities opening new cinemas, but they are marked by difference in region, dialect and culture; the people are very different. You have to do a lot marketing that tailored to local preferences. For example, in Shanghai you want to promote the young actor in the film [Liam Hemsworth], but in southern China, you should promote Arnold Schwarzenegger because he's been there. And in western China you need to promote different actors. Then we have what we call a O-to-O marketing system, where things done online

lead to things offline and then back online again. For offline activities we produced 1 million "hero" scarves for the first week of *Expendables 2* — everyone who came to buy a ticket had a chance to get one. Everybody went crazy about that. And then the second week we gave away temporary tattoos to female customers. Originally we planned 1 million, but three days later my workers called me and said "Hey boss, we need more." So we had to do another million. Another time we did team flags to give away to groups and families. We then promoted this event on the Internet, which led people to the theater to participate in events and then post photos on Weibo [the Chinese equivalent of Twitter], which then attracts people not come to the theaters and buy tickets.

You must have spent a lot on P&A.

A few million, but our P&A-to-box-office ratio is 1 to 10, so it's very effective. And I didn't buy any billboard advertising; I don't think we need it. We don't use TV spots, and we don't bother with billboards, things on the ground. For the four years I was at Enlight, we distributed 25 films — and 75 percent of these films gained a profit, which in this industry is very high. In 2010, I left Enlight and sold my shares there. If I had stayed there, I would have got a few hundreds of millions of dollars. But I chose to leave because I think we need to adapt to the Internet era. Consumers started to change. We only have 15 million moviegoers in China, but there are 500 million Internet users.

You began your career in China as a filmmaker but ended up as a distributor instead. How did that happen?

While I was making films when I was a young director in the late 1990s, I would say "we are car makers — but we don't have highways!" So I made a decision when I was around 35 that for my life I wanted to be a construction worker [and build theaters]. In China, with the process of urbanization, new cities have emerged. And in every new city, you need new cinemas. In the next 10 years the theatrical model is imperative.

What kind of films would you choose to distribute?

My first preference is films with stars and mainstream stories Chinese audiences can relate to. Second in priority are young local filmmakers' films. I did this film called *Zodiac Mystery*: It's a

low-budget film, about 1.5 million yuan, and I did all my promotion through zodiac channels on the Internet portals. Compared to blockbusters, these films are targeted at local audiences. The third kind is the quality commercial co-productions with Hong Kong; their stars are brands in local people's minds. *The Bullet Vanishes* got nominated for best feature film at [Taiwan's] Golden Horse Awards. I believe it will get a lot of nominations at the Hong Kong Film Awards.

You studied information systems in China as an undergraduate, philosophy as a postgraduate and then finally went to film school. How did all this shape your career?

In information systems, you study how information gets transported from person to person, from place to place. Then when I moved onto philosophy, I studied the human mindset. For instance, if there are already 20 favorite films in one's mind, how does a new one get in? Marketing is all about positioning products in people's mindset in a very unique way. Then when I enrolled in an MFA program in film in the U.S., what I truly got was hands-on filmmaking experience — how celluloid film stock is processed in the lab, how the wires are connected, how to hold up a boom, where a director should put a camera. That's what American film schools are great at. They're very detailed. Since I was trained in systematic and philosophical thinking, what I needed was actual technical training. I was very lucky.

So what is your take on co-productions, given your close working relationship with American producers like your *Expendables 2* partner Avi Lerner at Nu Image?

Everybody's asking me to do that, but I'm a very conservative businessman — conservative not in spending money but in building trust. Everybody said you should go to the U.S. for a co-production. I said: "What the hell are you talking about? Do you know the union rules there? Do you know the bond policies? Do you know how the accounting system or the studio's cleaning-house processes work?" If you don't, how can you get the money back? So it's knowledge and trust. I've been dealing with American companies for 10 years. You need patience, rather than rush into the business. You have to build the trust. I will probably spend five years getting familiar with things. **THR**



Screening Today in 3D

Final AFM Screening

Sunday, November 4, 3:00PM - Criterion 2



Market Premiere Screening

Final AFM Screening

Sunday, November 4, 5:00PM - Fairmont 5



Credits not contractual

Mathilde Epstein, VP Int'l Sales • Alexandra Cocean, VP Int'l Sales • Richard S. Guardian, Consultant
Robert Beaumont, President • Joseph Dickstein, SVP Acquisitions & Marketing • Audrey Delaney, VP Acquisitions, Business Dev. & Marketing



Market Premiere Screening Tomorrow

Final AFM Screening Monday, November 5, 11:00AM - Criterion 2

Brooke SHIELDS Daryl HANNAH Virginia MADSEN Camryn MANHEIM Wanda SYKES and Eric ROBERTS



Everyone thought
their glory days were over.
Everyone thought wrong.

THE HOT FLICKS

PRODUCED BY NINA HENDERSON MOORE BRAD HENNIG SUSAN SEIDELMAN
WRITTEN BY BRAD HENNIG DIRECTED BY SUSAN SEIDELMAN



Market Premiere Screening Tomorrow

Final AFM Screening Monday, November 5, 1:00PM - Broadway Cineplex 1

ARIANNA HUFFINGTON BRIAN O'DEA CURTIS '50 CENT' JACKSON DAVID SIMON (CREATOR OF "THE WIRE") "FREEWAY" RICK ROSS
US DRUG CZAR GIL KERLIKOWSKIE JUDGE JIM GRAY EMINEM RUSSELL SIMMONS SUSAN SARANDON WOODY HARRELSON MR. X PEPE

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REVIEWS

Silver Linings Playbook

CONTINUED FROM 1

observed foibles of real people, not calculated movie eccentricities.

A longtime sufferer of undiagnosed bipolar disorder, former high school teacher Pat has spent eight months in a psychiatric facility on a plea bargain after a violent incident when he surprised his wife Nikki (Brea Bee) having sex with their co-worker. Released into the care of his parents, Pat Sr. (Robert De Niro) and Dolores (Jacki Weaver), he is determined to put his newfound hospital wisdom into practice.

"I'm remaking myself," he says, vowing to find the silver lining in every situation. Pat remains convinced this is the way to win back Nikki, who has filed a restraining order against him.

Initial signs are not promising, however, as Pat reacts badly to the trigger of their wedding song (Stevie Wonder doing "My Cherie Amour") and gets manic as he tears up the house looking for their nuptials video. In the most hilarious of the early scenes, as he's reading Nikki's teaching syllabus to be supportive, he wakes his parents at 4 a.m. to rant about Ernest Hemingway's refusal to end *A Farewell to Arms* on a happy note.

Cooper gives filter-free Pat a desperation that's both painful and funny, asserting his positivity and growth while at the same time emitting alarm signals. The actor's work becomes even more appealing once Lawrence enters the picture as

Tiffany. A young widow depressed since the death of her cop husband -- and possibly before -- she's every bit as volatile and blunt as Pat and also tainted by her own dark meltdown.

Given the quirkiness of the humor, the pathos slowly generated by these characters is unexpected. The chemistry between Cooper and Lawrence makes them a delight to watch, their spiky rapport failing to conceal a mutual attraction.

Remaining stubbornly fixated on the absent Nikki, Pat ropes Tiffany into helping open communication channels by delivering a letter. In exchange, Tiffany insists that he partner her in a dance competition, requiring long rehearsal sessions in her garage studio. The loveliest of these scenes is set to the melancholy waltz strains of "Girl From the North Country," sung by Bob Dylan and Johnny Cash, which typifies Russell's idiosyncratic music choices.

Working with cinematographer Masanobu Takayanagi and editors Jay Cassidy and Crispin Struthers, Russell gives the comedy an invigorating messiness. The action is shot and cut with the same nervous energy that hard-wires the two central characters. It's no mystery where their relationship is headed, even with all the clashes and mutual disappointments. But the crazy ways the film gets there feel fresh.

Russell is working in an absurd, comedy-of-awkwardness vein, but



Weaver and DeNiro play supportive parents with their own set of problems.

he captures genuine vulnerability in his characters and their various degrees of imbalance. This pertains in particular to Pat's father, who shows that the apple doesn't fall far from the tree.

Having lost his job and his pension, Pat Sr. runs a small betting operation, which he hopes will finance a cheesesteak joint. His love for his home football team, the Philadelphia Eagles, is a consuming passion fueled by distinct OCD traits and governed by superstitions. Given that his father has been banned from the stadium for repeatedly starting fights, Pat wonders in therapy why his single violent episode is considered so much worse.

Pat Sr. is a gem of a role, and De

Niro hasn't been this alive and emotionally engaged onscreen in years. A scene in which he melts while conceding to Pat that he might not have been the most nurturing parent is an extremely touching moment. Australian actress Weaver (*Animal Kingdom*) is daffy and warm as Pat's salt-of-the-earth mother, who frets about her son being able to keep it together.

One of the chief pleasures here is the incisive work of actors in even the smallest roles. As Pat's best friend Ronnie, John Ortiz bristles with the stress of home, job, baby and a controlling wife in Tiffany's sister, played with cool command by Julia Stiles. Indian veteran Anupam Kher brings a nice needling manner

Handsome production values can't save a formulaic script.



Kon Tiki

Norway's most expensive screen production to date is a visually striking re-creation of Thor Heyerdahl's daring trip across the Pacific on a primitive raft *By Sheri Linden*

THE NORWEGIAN DIRECTING TEAM OF JOACHIM ROENNING AND Espen Sandberg, whose biopic of World War II resistance fighter Max Manus was a huge hit on home turf, have turned to another native hero for *Kon-Tiki*. One of the most-vaunted escapades of the 20th century, Thor Heyerdahl's 1947 Peru-to-Polynesia expedition by raft, gets glossy big-screen treatment in this efficiently told action-adventure. Delivering visual drama and understated character study, sometimes in disappointingly formulaic fashion, the feature has its incisive moments but falls short as both epic and intimate portrait.

With effective immediacy, the directors dramatize some incidents from Heyerdahl's 1950 Oscar-winning documentary about the trip, and cinematographer Geir Hartly Andreassen pays tribute in re-created B&W footage of the building of the raft. Too much of the action, though, devolves into close encounters with sharks, scenes that leave the on-deck characters adrift rather than helping to define them.

The international co-production, which U.K. producer Jeremy Thomas began developing in 1996, is certain to drum up major returns in Scandinavian territories. With the right distributor it could find legs as a specialty item



to Pat's therapist, who's also a mad Eagles fan. And Chris Tucker drops in now and then as a nutty pal from the clinic, who seems quite comfortable with his tics.

But while the entire ensemble is sharp, their work would be nothing without two such deftly anchoring lead performances to bounce off. Cooper brings enormous heart to a role that easily might have veered toward the abrasive, and Lawrence shows off natural comic chops that we haven't seen much from her. There's self-exposure and risk in both these actors' work here, which makes for rewarding comedy.

Originally reviewed at the Toronto Film Festival

Production *The Weinstein Co.*
Cast *Bradley Cooper, Jennifer Lawrence, Robert De Niro, Jacki Weaver, Anupam Kher, Chris Tucker, Julia Stiles, John Ortiz, Shea Whigham, Dash Mihok, Paul Herman, Brea Bee*
Director-screenwriter *David O. Russell, based on the novel by Matthew Quick*
Producers *Donna Gigliotti, Bruce Cohen, Jonathan Gordon*
Executive producers *Bob Weinstein, Harvey Weinstein, George Para, Michelle Raimo, Bradley Cooper*
Director of photography *Masanobu Takayanagi*
Production designer *Judy Becker*
Music *Danny Elfman*
Costume designer *Mark Bridges*

stateside, introducing new generations to the Heyerdahl legend.

A brief childhood-episode prologue makes clear that Heyerdahl is singularly driven. The first words in Petter Skavlan's screenplay are a warning to the young Thor as he ventures onto the ice: "Don't do it!" At his peril he ignores the naysayers, and will again 20-odd years later, when, as an accomplished ethnographer, he finds his unconventional theories derided and rejected by every scientific publisher in New York.

As he should, the central character remains an enigma, steady and elusive. Portraying the adult Thor, actor Pål Sverre Hagen has something of the young Peter O'Toole about him: tall and lean with blazing blue eyes, evincing charisma and madness nearly in equal measure.

The script supplies expository intros for his five fellow adventurers, but gives most of the actors little chance to differentiate their characters. In some sense it's enough to know that they've embarked on a 4,000-mile journey that most observers consider suicidal: Only one of the six has sailing experience, Thor can't swim, and their sole concession to modernity is an amateur two-way radio.

This retelling of a bare-bones enterprise by six men took a crew of hundreds, and the results are nothing if not polished, with handsome period detail and visual effects that are convincing, if sometimes ostentatious. But too often the directors ride the surface rather than plumb the story's depths.

Originally reviewed at the Toronto International Film Festival
Cast *Pål Sverre Hagen, Anders Baasmo Christiansen, Tobias Santelmann*
Directors *Joachim Roenning, Espen Sandberg*



Smith and Collins live out their golden years in a retirement home for musicians.

AFI REVIEW

Quartet

Dustin Hoffman's directing debut about retired musicians in the third act of their lives has a winning, classy charm for older audiences *By Deborah Young*

DUSTIN HOFFMAN'S DIRECTING BOW AT 75 FINDS A PERFECT match in the well-heeled subject of *Quartet*, a charming tale of aging musicians whose passion for life continues undiminished in a stately English manor filled with humor, caring and of course great music. This optimistic fairy tale about aging and the continuing possibilities it offers for emotional satisfaction should strike the fancy of older audiences who turned the British indie *The Best Exotic Marigold Hotel* into a breakout hit released around the world. Leading a cast of real-life musical veterans, Maggie Smith and Tom Courtenay put the stamp of quality on a lush-looking production, albeit one that adheres to genre rules with an iron grip. It will have limited U.S. release in late December through The Weinstein Co. and is scheduled to roll out through other English language territories at the end of the year.

Smoothly adapted by Ronald Harwood (*The Dresser*) from his 1999 West End play, the film has a lot to do with Tosca's *Kiss*, a 1984 documentary by the late Swiss director Daniel Schmid about Milan's Casa Verdi, founded by Giuseppe Verdi as a retirement home for impoverished singers and musicians. Hoffman's respectful treatment of those slightly otherworldly souls who have dedicated their lives to art is a touching salute that will be appreciated by classical music lovers, for whom arias from *Rigoletto* to *The Mikado* should prove ear candy.

The posh Beecham House, nestled in the untainted English countryside like a leftover from a Jane Austen novel, is populated by a crew of genteel, able-bodied oldsters who sing and play classical music all day long. Two big events intertwine to create some drama and suspense. The first is preparations for the annual Verdi gala, on whose fund-raising Beecham House depends for its very survival. The other is the arrival of a mystery guest, a star – who turns out to be none other than haughty prima donna Jean Horton (Maggie Smith.) At first the elderly diva refuses to mingle with her former colleagues, and it takes some coaxing for her to admit she's as hard up as they are. But when asked to reunite with them to sing their famous quartet from *Rigoletto*, she balks.

Complicating things is the horrified reaction of Reginald, her first husband, who has never forgiven her infidelity which led to the break-up of their marriage. Their third-act rapprochement is a foregone conclusion, but the way Smith and Courtenay go about it is utterly fresh and charming. In a comic vein, Harwood's acerbic dialogue in the mouth of egotistical opera director Cedric (eccentrically played by Michael Gambon, the Albus Dumbledore of *Harry Potter* fame) never fails to get a laugh.

The tale ends on the notes of Verdi, with bonus end titles in which the character actors are paired with a publicity photo from their past, showing them in their heyday as singing and performing stars. It's a lovely salute to the profession.

Originally reviewed at the Toronto Film Festival
Cast *Maggie Smith, Tom Courtenay, Billy Connolly, Pauline Collins, Trevor*
Director *Dustin Hoffman*

Ginger & Rosa

Just 13 during the shoot, Elle Fanning exhibits an amazing range in Sally Potter's sharply observed tale of growing up amid the turmoil of nuclear threat and familial discord *By Todd McCarthy*

ELLE FANNING IS SIMPLY extraordinary as a budding teen in 1962 London who takes the whole weight of the world on her small shoulders in *Ginger & Rosa*, Sally Potter's sharply observed tale of growing up amid the turmoil the nuclear threat and familial discord. The film's small scale is more than compensated for by its insights into adolescent awareness, the passions stoked by global causes and the moral hypocrisy of the ideologically righteous. Marketing efforts would best be centered on Fanning's breakthrough performance, which will attract sufficient attention to push the film into decent-sized specialized theatrical release.

Although the central character here, Ginger, is a few years younger and the focus is far more political, the setting, time frame and older-man/underaged-girl dynamic from a female point of view run parallel to the core concerns of *An Education*. Potter's film is more blunt, tough-minded and raw, marked by ban-the-bomb protests rather than outings to posh boites and getaways to barren seashores instead of Paris.

But the moral and sexual queasiness is similar, as best friends

Ginger (Fanning), an intellectually inquiring blue-eyed redhead, and the darker, more sensually curious Rosa (Alice Englert), break away from adverse domestic climates to explore the big bad world. And bad it looks, particularly to Ginger, whose pacifist writer father Roland (Nivola) has made her ultra-sensitive to the real threats of the nuclear build-up in the months preceding the Cuban Missile Crisis.

The precociously attractive girls divide their time between sorties on which Rosa finds guys to fool around with while Ginger sits by and, at the latter's prodding, attendance at political organizing meetings and anti-nuke marches of the Bertrand Russell period. Ginger's dad couldn't be prouder of her — "That's my girl. You're an activist," Roland beam — although acrimony between him and wife Nat (Christina Hendricks) is so bad he moves out, with Ginger soon to follow.

As a result, Ginger and Rosa begin spending weekends on Roland's sailboat, where, through the thin cabin walls, Ginger is mortified to overhear the all-too-evident start of an affair between her father and her best friend, who can't be more than 15. Ginger harbors some

AFI REVIEW



Englert and Fanning come of age against the backdrop of the Cuban missile crisis.

guilt over the fact that her mother was a teenager when she was born and is now completely miserable. In the event, the overwhelmed girl can only seek solace in the company of the godfather and godmother figures brightly played by Timothy Spall, Oliver Platt and Annette Bening, the latter as a smart-mouthed American lefty.

At one point, Spall's owlish gent gently asks of Ginger, "Can't you be a girl for a moment or two longer?" but under the circumstances that's no longer an option. She's briefly jailed when police randomly round up protestors at a nighttime rally, but the reckoning she awaits once she returns home proves even more punishing.

The left-wing slant of all the

characters is a given, but Potter is particularly acute at dealing with the appalling moral gap between Roland's global politics and his personal conduct. Roland wears his pacifist credentials like a badge and uses his youthful imprisonment as a conscientious objector as a license to reject any and all of society's rules. "What right have you to judge me?" he lashes out when finally called on his wayward relationship with Rosa.

Nivola smartly plays Roland with a softness that slightly dilutes the character's ideological smugness, although his consistent male-model stubble is represents a constant annoyance, as this was simply not a look that was cultivated in 1962.



Gugino is the femme fatale to Sewell's hard-boiled detective.

Hotel Noir

A first-rate cast and stunning black-and-white visuals aren't enough to make this homage to classic film noir successful *By Frank Scheck*

IT TAKES MORE THAN SHOOTING A FILM IN BLACK AND WHITE TO make it a worthy entry in the film noir genre, as demonstrated by Sebastian Gutierrez' *Hotel Noir*. Not quite able to make up its mind whether it's a parody or homage, this tired exercise wastes both its gorgeous visuals and a first-rate cast.

The derivative screenplay makes sure to include the standard archetypes, including a hard-boiled detective and a gorgeous femme-fatale, played by Rufus Sewell and Carla Gugino respectively. Their characters become involved in a plot that — true to so many vintage noir films, such as the infamous *The Big Sleep* — is barely comprehensible. Suffice it to say that it involves a robbery, a briefcase full of loot, and more shady characters than Dashiell Hammett could have dreamed of.

There's also a bizarre comic framing device, involving Danny DeVito as a shower door salesman who somehow finds himself in sexual situations with gorgeous women, including a hotel chambermaid (Rosario Dawson) with a penchant for wearing both sexy lingerie and superhero outfits, and who may or may not be writing the story unfolding on the screen.

Add to the mix a beautiful dancer named Swedish Mary (Malin



The cast, in fact, is surprisingly full of Yanks, but all are spot-on with their accents and performances, including Hendricks as the abandoned wife and mother.

Cast a bit older to reflect her character's heightened erotic awareness, Englert flaunts a kind of Charlotte Gainsbourg show-me poutiness and a premature assuredness in her own prowess. Seventeen when the film was made, Englert is the daughter of director Jane Campion.

But *Ginger & Rosa* belongs to Fanning, who was just 13 during the shoot. On top of the entirely convincing accent and a chameleon quality so pronounced that it would be easy to believe that the actress onscreen is a terrific

English unknown, Fanning exhibits an amazing range as a kid overwhelmed by the idea that humanity could be wiped out tomorrow, topped by the two-for-one betrayal by her father and closest friend. The boiling emotion that finally bursts Ginger's seams when it all has to come out feels entirely real and not the least bit theatrical; one can only imagine how long it will take for this sensitive young soul to sort out all the issues she's left with by the misdeeds of those around her, not to mention the larger world.

Clearly working on a tight budget, Potter and cinematographer Robbie Ryan keep the camera close to the characters and eschew any elaborate period recreation. The soundtrack draws heavily on jazz of the period, from Monk, Brubeck, Davis and many others.

Originally reviewed at the Telluride Film Festival

Cast *Elle Fanning, Alessandro Nivola, Christina Hendricks, Timothy Spall, Oliver Platt, Jodhi May, Annette Bening, Alice Englert*

Director *Sally Potter*

Screenwriter *Sally Potter*

Producers *Christopher Sheppard, Andrew Litvin*

Executive producers *Reno Antoniadis, Aaron L. Gilbert, Goetz Grossman, Heidi Levitt, Joe Oppenheimer, Paula Alvarez Vaccaroni*

Director of photography

Robbie Ryan

Production designer *Carlos Conti*

Costume designer *Holly Waddington*

Akerman) who not-so-convincingly pretends to be Italian; a jealous boyfriend (Kevin Connolly); a lesbian tennis player (Cameron Richardson); a crooked cop (Robert Forster) and confusingly shifting narrators, and it becomes obvious that the writer-director clearly lost his bearings somewhere along the way.

The purposefully anachronistic dialogue, often delivered at top speed, is more tiresome than witty, making one wonder why Mel Brooks never tried his hand at a private-eye spoof. The performers alternately attempt to play the material straight and push for laughs, the result being a jarring tonal inconsistency from which the film never recovers.

Still, *Hotel Noir* at least gets the look right. The stunning Gugino looks like she stepped out of the 1940s, and Sewall, despite his character's being inexplicably British, is a worthy successor to Bogart and Mitchum. The film was shot almost exclusively at Los Angeles' vintage Biltmore Hotel, which effortlessly results in perfect period atmosphere. Too bad, then, that the film itself feels all dressed up with nowhere to go.

Production *Gato Negro Films*

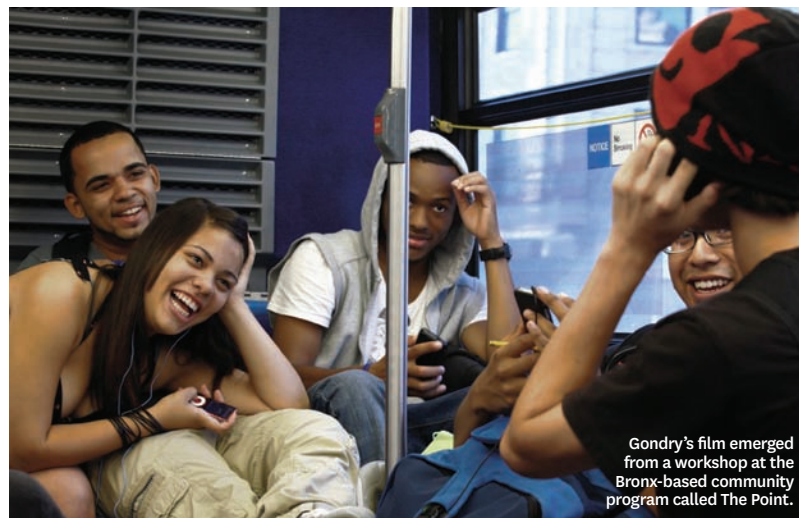
Cast *Malin Akerman, Kevin Connolly, Rosario Dawson, Danny DeVito, Robert Forster, Carla Gugino, Mandy Moore, Rufus Sewell*

Director/screenwriter *Sebastian Gutierrez*

Producers *Steve Bing, Sebastian Gutierrez, Zach Schwartz*

Director of photography *Cale Finot*

Sales *Locomotive Distribution*



Gondry's film emerged from a workshop at the Bronx-based community program called The Point.

The We and the I

Collaborating with a group of Bronx teenagers, Michel Gondry provides an invigoratingly unconventional glimpse of kids taking tentative steps toward adulthood *By David Rooney*

SHRUGGING OFF THE STUDIO STRAITJACKET OF THE GREEN Hornet and breezing back into territory that's far more accommodating to his playful visual aesthetic and loose-limbed approach to narrative, Michel Gondry takes an idiosyncratic, funny, unexpectedly poignant snapshot of American youth in *The We and the I*. Rambling and unpolished, the film has a scrappy charm that springs organically from the characters and their stories rather than being artificially coaxed. And while its South Bronx milieu is both vivid and specific, it also has enough universality to connect with teens across broader socio-cultural lines.

Written by Gondry, Paul Proch and Jeff Grimshaw, the low-budget project was developed from an idea by Gondry via a long workshop process with kids from The Point, a Bronx-based community program that provides exposure to arts and activism. Stirring their own stories into the kind of messy stew that echoes the social strata of teens just about everywhere, the film places the kids – black, Latino, Asian, mixed-race – in the claustrophobic microcosm of a long bus ride home on the final day of high school.

The key characters emerge only gradually. Their details are sketched in as passengers alight and the crowd gets thinner. Different conversations are struck up, friendships that seem forged in iron are revealed to be fragile, and circumspect interactions hint at potentially greater depths. While the film could stand to lose 10-15 minutes, its natural flow and its casual yet keen-eyed observation of constantly shifting group dynamics keep it compelling. The two central figures are Michael (Michael Brodie) and Teresa (Teresa Lynn). He's the cool, handsome dude that rules the swaggering posse at the back of the bus; she's the chunky, depressive girl who hangs with them despite being frequently subjected to their ridicule. In a misguided attempt to up her cool factor, she boards the bus in a blonde Lady Gaga wig that earns her extra mockery.

There's also Laidychen (Laidychen Carrasco), a borderline mean girl whittling down an invite list for her sweet-sixteen party, and her smart sidekick Niomi (Meghan "Niomi" Murphy), who exists in that amorphous middle-ground between being a true friend and a useful social prop for Laidychen. Silent and immersed in his reading for most of the ride but figuring more significantly toward the end is Alex (Alex Barrios), who stands outside the pack and has little time for Michael's BS.

The film will likely be a little too ambling and unstructured for wide commercial exposure. But it gets under the skin of its characters, capturing their unpredictable energy and emotional volatility in ways that provide a fresh alternative to the slick, overscripted teen movies and television shows that usually cover this terrain.

Originally reviewed at the Cannes Film Festival

Cast *Michael Brodie, Teresa Lynn, Laidychen Carrasco*

Director *Michel Gondry*

MARKET SCREENING GUIDE

TODAY

8:45 *Byzantium* West-end Films, Fairmont 1

9:00 *A Company Man* Showbox/Mediaplex, Inc., Criterion 4; *Come Out and Play* Celsius Entertainment, Broadway 4; *Good Vibrations* The Works International Fairmont 2; *In the Shadow* Bleiberg Entertainment LLC., Criterion 1; *Intersection* Europacorp, AMC 6; *Journey to the Christmas Star* Sola Media GmbH, Broadway 3; *Kirikou and Men and Women* StudioCanal, Laemmle 4; *Kiss of the Damned* Magnolia Pictures & Magnet Releasing; Criterion 6; *Mental* Arclight Films, Criterion 2; *Miss Lovely* Fortissimo Films, Criterion 3; *No One Lives* Pathe International (France), Laemmle 1; *Officer Down* Red Sea Media Inc., Broadway 1; *Seven Psychopaths* Hanway Films, AMC 4; *Sightseers* Protagonist Pictures, Fairmont 3; *Smiley* Synchronicity Entertainment, AMC 3; *Taichi Hero* Huayi Brothers Media Corp., AMC 7; *The Big Heart of Girls* Filmexport Group, Merigot 1; *The Conspiracy* Celluloid Dreams/Nightmares, AMC 5; *The Frozen Ground* Voltage Pictures, Criterion 5; *The Greatest Miracle* Locomotive Distribution, Fairmont 5; *Vehicle 19* K5 International, Laemmle 2; *Wasteland* Bankside Films, AMC 1; *When I Saw You* The Match Factory, Ocean Scr 1; *Who Cares!* Cinema Do Brasil, Fairmont 4

10:45 *Measuring the World* The Match Factory, Ocean Scr 1

11:00 *A Common Man* Myriad Pictures, Criterion 2; *Animals* Film Factory Entertainment, AMC 5; *Beijing Flickers* Fortissimo Films, Fairmont 5; *Citadel* Films

Distribution, Broadway 4; *Day of Siege* Rai Trade, Criterion 5; *Ernest & Celestine* StudioCanal, Broadway 3; *Exit Mar-rakech* Arri Worldsales, Broadway 2; *Frankie Go Boom* Red Sea Media Inc., Fairmont 3; *Hell Gate* Darlight Films, Merigot 1; *Hello I Must Be Going* 6 Sales, Laemmle 3; *I Declare War* Moviehouse Entertainment, AMC 7; *John Dies at the End* Magnolia Pictures & Magnet Releasing, Fairmont 1; *Love Bite* Westend Films, AMC 3; Marie Krøyer Svensk Filmindustri, Ab, AMC 4; *Me and You* Hanway Films Laemmle 1; *Niko 2: Little Brother — Big Trouble* Global Screen GmbH, AMC 1; *Offworld* Halcyon International, Criterion 3; *Rurouni Kenshin* Gaga Corp., Fairmont 2; *Sky Force* Arclight Films, Criterion 1; *Storage 24* Independent, Laemmle 4; *Struck by Lightning* Lightning Entertainment, Broadway 1; *The Reef 2: High Tide (3D)* Sc Films International, Criterion 4; *The We and the I* Kinology, AMC 6; *Theatre of Dreams* Intandem Films, AMC 2; *Writers* The Solution Entertainment Group, Laemmle 2

13:00 *13 Eerie* Entertainment One Films International, Criterion; *Bad Kids Go to Hell* Red Sea Media Inc., Fairmont 1; *Between Us* Premiere Entertainment Group, Fairmont 5; *Eden* Cinema Management Group LLC., Ocean Scr 1; *Gattu* All Rights Entertainment Limited, Criterion 1; *Heaven's Door* Lightning Entertainment, Fairmont 4; *Here Comes the Devil* MPI Media Group, Criterion 2; *Love Sick Love* Pfg Entertainment Inc., Merigot 1; *Love, Marilyn* StudioCanal, Laemmle 4; *Porn in the Hood* Gaumont, Laemmle 1; *Rurouni Kenshin* Gaga Corp., Fairmont

2; *Scavengers* Camelot Entertainment Group, Fairmont 3

15:00 *30 Beats* Films Distribution, Laemmle 4; *Conception* Double Dutch International, Criterion 3; *Crawlspace* Darlight Films, Fairmont 3; *Greetings From Tim Buckley* Celluloid Dreams/Nightmares, Laemmle 1; *Kikoriki: Team Invincible* Lightning Entertainment, Criterion 2; *Run for Your Wife* Arclight Films, Merigot 1; *Still* Cinema Management Group LLC., Ocean Scr 1; *The Chicago 8* VMI-Vantage Media International/Vision Music Inc., Fairmont 5; *The Child* Stealth Media Group, Fairmont 2; *The Frozen* Red Sea Media Inc., Fairmont 1

17:00 *A Late Quartet* Westend Films, Fairmont 3; *A White Trash Christmas* Red Sea Media Inc., Fairmont 1; *Five Thirteen* Lightning Entertainment, Fairmont 5; *Lunarcy!* Global Screen GmbH, Laemmle 1; *Paranormal Asylum: The Revenge of Typhoid Mary* Meridien Films, Merigot 1; *Silent but Deadly* Double Dutch International, Fairmont 4; *Tango Libre* Films Distribution, Laemmle 4; *The Collection* Cinema Management Group LLC., Ocean Scr 1

19:00 *A Chorus of Angels* Toei Co. Ltd., Fairmont 2; *Apartment in Athens* Filmexport Group, Merigot 1; *Filly Brown* Indomina Media, Fairmont 3; *Please Kill Mr. Know It All* Break-through Entertainment Inc., Fairmont 1; *Stripped* Empress Road Pictures, Fairmont 5

TOMORROW

8:45 *The Silent War* Mei Ah Entertainment Group Ltd., Fairmont 1



9:00 *Bwakaw* Fortissimo Films, Broadway 4; *Fly Me to the Moon* Kinology, AMC 1; *Free Samples* Red Sea Media Inc., Fairmont 3; *Imagine* Beta Cinema, Criterion 1; *Inhuman Resources* Darlight Films, Fairmont 5; *Jelly T* Sola Media GmbH, Criterion 2; *Miffy the Movie* 6 Sales, Laemmle 3; *Peace in Rio* Cinema Do Brasil, Fairmont 2; *Roman Polanski: Odd Man Out* Films Distribution, Criterion 5; *Soliloquizing Man* China Film, Promotion Int'l; Merigot 1 *The Art of Flight (3D)* Red Bull Media House, AMC 5; *The Brass Teapot* TF1 International, Broadway 3; *The Greatest Miracle* Locomotive Distribution, AMC 7; *The Letter* Bleiberg Entertainment LLC., Fairmont 4; *The Man Who Laughs* Europacorp, Criterion 4; *White Frog* Fortissimo Films, Criterion 6

11:00 *12 Dogs of Christmas II* Vision Films, Fairmont 4; Afterparty Film Factory Entertainment, AMC 4; *Beta Cinema Promo Reel* Beta Cinema, Laemmle 4; *Blancanieves* DreAM-Catchers, Broadway 2;

Dark Power Spotlight Pictures, Broadway 1; *Do Not Disturb* TF1 International, AMC 3; *Errors of the Human Body* MPI Media Group, Broadway 3; *For Greater Glory* Locomotive Distribution, AMC 2; *Full Circle* Fortissimo Films, Fairmont 1; *Operation E* Deaplaneta, Laemmle 1; *Revenge for Jolly!* Highland Film Group, Laemmle 2; *Soul-bound* Cinema Do Brasil, Fairmont 3; *Southern Stars* Reel Flow, Fairmont 2; *Steel* Films Distribution, Criterion 6; *Synevir*, Red Sea Media Inc., AMC 1; *Taichi Hero* Huayi Brothers Media Corp., AMC 5; *The Hot Flashes* Lightning Entertainment, Criterion 2; *Welcome to the Jungle* Salt, AMC 6; *What About Love* Quality Films, Fairmont 5; *Where I Belong* Eastwest Filmdistribution GmbH, AMC 7; *Yellow* Atlas International Film GmbH, Laemmle 3; *Young at Heart* China Film Promotion International, Merigot 1; *Zay-toun* Pathe International (Fr), Criterion 3

13:00 *AE/Autoexposure* Cinema Do Brasil, Fairmont 3; *Armed Hands* Films Distribution,

Criterion 2; *Fin (The End)* Film Factory Entertainment, Broadway 2; *For Greater Glory* Locomotive Distribution, AMC 2; *How to Make Money Selling Drugs* Lightning Entertainment, Broadway 1; *Miss Lovely* Fortissimo Films, Criterion 3; *Outrage Beyond* Celluloid Dreams/Nightmares, Laemmle 4; *Queens of Country* Red Sea Media Inc., Fairmont 2; *Seven Boxes* Shoreline Entertainment, Fairmont 5; *Sleeping Around* Red Sea Media Inc., Fairmont 4; *Stealing Roses* Worldwide Film Entertainment LLC., Merigot 1; *Sweet Candy Peach* Big Screen Entertainment Group, Fairmont 1; *The Lookout* StudioCanal, AMC 6; *The Numbers Station* Content Media Corp. Plc, AMC 7; *Tricked* FCCC Distribution, AMC 1

15:00 *An End to Killing* Fortissimo Films, AMC 4; *Branded* Darlight Films, AMC 6; *Camille Rewinds* Gaumont, AMC 5; *Frances Ha* Celluloid Dreams/Nightmares, Criterion 3; *Generation P* Roskino, AMC 3; *Girls Always on the Right Side* China Film Promotion International, Merigot 1

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DARK POWER



7 CONTINENTS FILMS AND CINEVIA CORPORATION PRESENT A CINEVIA CORPORATION PRODUCTION "DARK POWER"
SEAN PATRICK FLANERY KRISTANNA LOKEN CHRIS CARMACK MORGAN FAIRCHILD AND LYDIA ECHEVARRIA JEFFREY MICHAEL DEAN KEN OLANDT
MUSIC BY GARETH COKER COSTUME DESIGNER MARIANNE PARKER EDITOR TONY WISE PRODUCTION DESIGNER ALESSANDRO MARVELLI DIRECTORS OF PHOTOGRAPHY JAYSON CROTHERS CHRISTIAN LUNA RAINER LIPSKI
PRODUCED BY MIGUEL PAGAN IRMGARD PAGAN WRITTEN BY ALBERTO RODRIGUEZ DIRECTED BY JOHN MILTON BRANTON JEFFREY ROBINSON

SANTA MONICA MEMORIES

Hershey and Scott Glenn try not to trip over all that fringe while running down the Santa Monica Pier in a scene from 1971's *The Baby Maker*.



1971

The Santa Monica Pier proves to be Hollywood's most reliable backdrop.

IF THE MOVIE INDUSTRY has such a thing as a go-to pier, then it's the one in Santa Monica. Since opening in 1909, it has been featured on TV — what other pier would Kanye West jump from in a *South Park* episode to start a new life as a gay fish? — and dozens of movies from *The Sting*, where the merry-go-round scene was filmed, to *2012*, in which where it's destroyed by a magnitude 10.9 earthquake. The pier received gentler treatment in 1971's *The Baby Maker*, the first film directed by James Bridges, who's probably best known for *The China Syndrome* and *Urban Cowboy*. In its review, *The Hollywood Reporter* called *Baby Maker* “an example of the new Hollywood professionalism — glossy, clever and thoroughly entertaining.” With a low budget, Bridges knew the Santa Monica Pier was just the place for Barbara Hershey to run down looking especially free-spirited and Southern California hippie-ish as the girl who agrees to be a surrogate mother for a wealthy couple. — BILL HIGGINS

THE *Hollywood*
**'BABY MA
BE' PURE SE**

THE BABY MAKER
National General

Producer Richard Goldstone
Director-writer James Bridges
Photography Charles Rosher Jr.
Art direction Mort Rabinowitz
Set decoration Raymond Paul
Music Fred Karlin
Sound Larry Just
Film editor Walter Thompson
Assistant directors, Howard W. Koch
Jr., Joseph M. Ellis

Technicolor
Cast: Barbara Hershey, Collin Wilcox-Horne, Sam Groom, Scott Glenn, Jeannie Berlin, Lili Valenty, Helena Kallianiotes, Robert Pickett, Paul Linke, Phyllis Coats, Madge Kennedy, Ray Hemphill, Brenda Sykes, Michael Geoffrey Horne, Jeff Siggins, Charlie Wagenheim, Bob Ennis, Mimi Doyle, Patty Dietz, Pat Hedruck, The Single Wing Turquoise Bird Light Show.
Running time—109 minutes

MPAA Rating—R

Bridges' talents extend to a precise eye for detail—the unfettered use of dope in Venice, for example, as opposed to the obligatory drinks before dinner in Brentwood—that make the varying life styles that occur in the film distinct and...

TWENTIETH CENTURY FOX/GETTY IMAGES

[PROMOTION]

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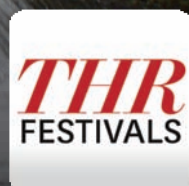
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Santa Monica, November 1, 2012: Her Royal Highness Princess Ubolratana Rajakanya Sirivadhana Barnavadi presides over “Thai Night”, the Thai film industry gala event held during the American Film Market.

For the Thai film industry, 2012 is turning to be yet another banner year: While Nawapol Thamrongrattanarit's "36" just claimed top prize in Busan IFF, the country continues to attract high profile foreign productions.

Nicolas Winding Refn's "Only God Forgives" starring Ryan Gosling, Jonathan Teplitzky's "The Railway Man" starring Nicole Kidman, and John Erick Dowdle's "The Coup" starring Owen Wilson and Pierce Brosnan are among a slate of upcoming films making use of Thailand's gorgeous locations, experienced film crews and affordable production costs.